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CATALOGUE OF THE
JACOB STERN
LOAN COLLECTION

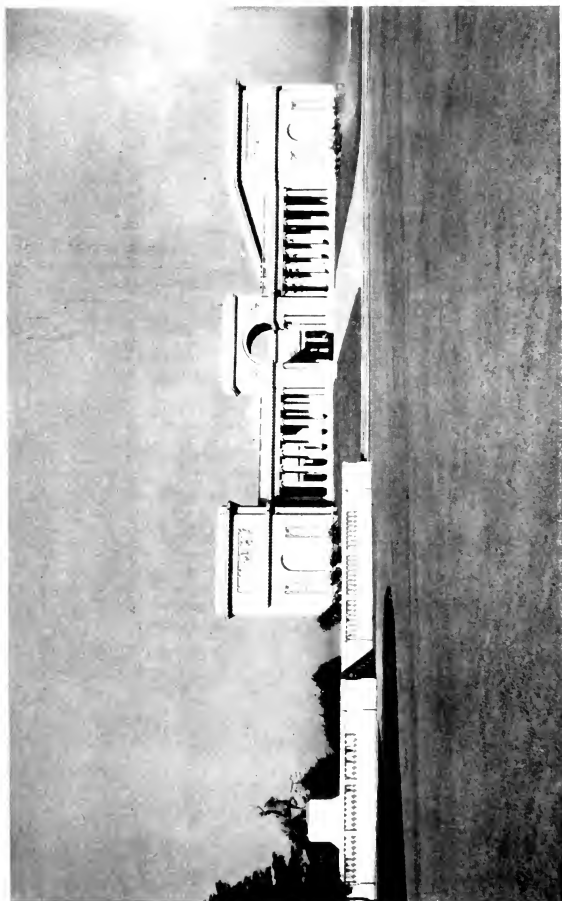
CALIFORNIA PALACE OF THE LEGION OF HONOR
LINCOLN PARK
SAN FRANCISCO, CALIFORNIA



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UNIVERSITY ART MUSEUM LIBRARY



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OF THE
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THE CALIFORNIA PALACE OF THE LEGION OF HONOR
IS OPEN EVERY DAY
INCLUDING SUNDAYS AND HOLIDAYS
FROM 10 O'CLOCK A. M. TO 5 O'CLOCK P. M. FREE TO THE PUBLIC

SKETCH OF THE CALIFORNIA PALACE OF THE LEGION OF HONOR LINCOLN PARK, SAN FRANCISCO

THE California Palace of the Legion of Honor is placed at the summit of one of the hills overlooking that "Golden Gate" which opens the immensities of the Pacific to the Voyager leaving San Francisco.

The Museum was presented to the City by Mrs. Adolph B. Spreckels and the late Adolph B. Spreckels in memory of the California Soldiers who fell in the Great War. It is intended to honor the dead while serving the living. Erected on ground offered by the San Francisco Municipality, its glorious lines rise in the magnificent frame of Lincoln Park.

The style of the California Palace of the Legion of Honor is French Renaissance of the period of Louis XVI, which lends itself well to the quiet, dignified treatment necessary for museums. Behind the Triumphal Arch, which is surrounded by colonnades, and which constitutes the entrance to the Palace, extends a spacious Court of Honor, surrounded by Ionic columns prolonging those of the façade. The Rotunda is the point of departure of the long galleries destined for the exhibition of tapestries, paintings, sculptures, engravings, prints and other works of art. Constructed of stone and steel, under the direction of the American architect, George Adrian Applegarth, a native of California, the Museum is equipped with a perfect lighting system permitting of visits both by day and night.

On the main floor there are nineteen galleries for painting, sculpture, and all works of art, which include the Tapestry Hall and the two Garden Courts, where fountains, semi-tropical flowers and plants are placed, and where one may rest while making the circuit of the Museum. On the terrace floor are offices, library, tea room, studios, and theater.

Another magnificent feature of the Palace is the unique pipe organ installation, which is the splendid gift of the late John D. Spreckels. The main instrument is placed over the vestibule, and the echo-organ at the opposite end of the building. In the Triumphal Arch is installed a full set of chimes

and a fanfare of trumpets, which may be heard for several miles over the city and out at sea.

The setting of the California Palace of the Legion of Honor is most dramatic and beautiful. There are few monuments in history which have had sites equal to this. The Taj Mahal has a very beautiful location, but not as dramatic. The Parthenon has a most commanding situation, but not as beautiful an approach. Many of the English Cathedrals are finely placed, with the spaces about them parked; the French, Italian and Spanish cathedrals are usually situated in the center of cities with habitations surrounding them, under their protection, as it were.

The California Palace of the Legion of Honor stands in its majesty high on a hill. On the side, far, far below, lies the blue water of the Pacific. In the middle distance one sees the Golden Gate, and to the right San Francisco, shimmering in the sunlight, has the appearance of an Italian or a Spanish City.

The above are only a few of the interesting features of the Palace, it needs a visit to the building itself to tell the whole story. It is then that the thought and purpose of this great gift to San Francisco can be fully appreciated.

CORNELIA BENTLEY SAGE QUINTON, Director

WILLIAM WARREN QUINTON, Curator

PREFATORY

THE Jacob Stern Loan Collection will present to artists, art lovers and the general public an excellent opportunity to study selected paintings of various schools and different countries. Those in search of the beautiful, whose standard of art is based upon a knowledge of the fine treasures of the great galleries of Europe, will be agreeably surprised when they first see this collection, now installed in Gallery XIX of the California Palace of the Legion of Honor.

This exhibition, in comprehensiveness, variety of subject and artistic quality, ranks among the most important in the West. It is the collection of a man who, above all else, satisfied his strongly developed æsthetic sense, thereby stamping his individual taste upon his treasures. The whole group is characterized by the fine sense of restraint that is the result of certain artistic discernment.

These rare works of art, include forty-two paintings and seven bronzes, were the property of the late Jacob Stern and Mrs. Stern of San Francisco, and are being made available to the public for an indefinite period through the graciousness of Walter S. Heller and Walter Haas, executors of the Stern estate, and the late Sigmund Stern. To them the people of San Francisco owe a great debt of gratitude.

One of the most superb canvases in the group is the "Jeune Fille au Panier" by Bartolomé Esteban Murillo, the noted Spanish painter of the Seventeenth Century. This fine painting is characteristic of Murillo's best period, and is marked by great freedom of handling, combined with rich color sense.

The Dutch School is represented by van Ruisdael and van Geel of the Seventeenth Century; and by a number of the masters of the Nineteenth Century, among them Jacobus Maris, Joseph Israels, Anton Mauve, Albert Neuhuys, Johannes Bosboom, and others.

This Jacob Stern Loan Collection includes examples of the work of many notable painters of the Barbizon School, such as Michel, Diaz, Daubigny, Dupré and Jacque. Other French artists whose canvases are to be seen in this gallery are: Rosa

Bonheur, Decamps, Leon L'Hermitte, Pater, Jongkind and Claude Monet.

Among works by American painters are two beautiful Twachtmans; two exquisite water colors by Alice Schille; "The Cardinal's Portrait" and "The Seine Madonna" by Toby Rosenthal; and "Still Life" by Frank Currier.

"Springtime in the Alps," by the Italian artist Giovanni Segantini (1858-1899), is one of the finest paintings in the group. Segantini began life as a swineherd. Living in the mountains far from the highway of the world, he devoted all his energies to rendering and interpreting the life of the peasant. Segantini evolved a vibrant color sense, expressive of his large and spiritual aim. He has been acclaimed as one of the greatest painters of the age.

A bronze bust of Segantini by Prince Paul Troubetzkoy is also on view. Other bronzes in the Jacob Stern Loan Collection are by the great French sculptor, Antoine Louis Barye (1795-1875), and our own California artist, Arthur Putnam.

BIOGRAPHICAL SKETCH OF THE LATE JACOB STERN

JACOB STERN was a man with an intense love of the beautiful. Although he will be longer remembered as a fine and simple character, he ranks also as one of the merchant princes of California. Born in New York on April 5, 1851, he came to San Francisco early in life and immediately entered upon his long, honorable and successful career as a business man and citizen.

From the beginning he devoted his leisure to the pursuit of the arts, building up his collection of paintings and sculptures with rare discernment and characteristic unostentatiousness. Whenever and wherever he could find a work of art of unusual merit, he quietly acquired it, contenting himself with a few fine examples rather than with many of mediocre quality. He was a patron of the arts in the highest sense, able to perceive in unknown workers the talent that was afterward to make them artists of recognized distinction, and encouraging them with practical support and generous, sympathetic understanding.

During his lifetime his collection was placed in the gallery of his home, where his many friends and distinguished visitors from all lands shared with him in the enjoyment of his treasures. Since his deeply lamented death arrangements have been made, in accordance with his wishes, whereby the works of art he loved will continue to give joy to many others. Through the courtesy of his executors his beautiful collection is now installed and open to the public at the California Palace of the Legion of Honor and will be on view for many years.



BARTOLOMÉ ESTEBAN MURILLO: Jeune Fille au Panier

SPANISH SCHOOL

BARTOLOMÉ ESTEBAN MURILLO (1618-1682)

MURILLO was born in Seville and died there. From his first master, Juan del Castillo, Murillo learned all the mechanical parts of his calling, and in 1639-40 when Castillo removed to Cadiz, earned his daily bread by painting such devotional pictures as were commonly bought up by colonial merchants for shipment to Transatlantic Spain. In this way he obtained sufficient means to allow him to go in 1643 to Madrid, where he introduced himself to Velasquez, who obtained admission for him to the Royal Galleries where he copied the works of the great masters. On his return to Seville in 1645 he spent three years in painting a series of eleven pictures for the small cloister of the Franciscan convent, the excellence of which at once gave him reputation and brought him many commissions. In these years he also painted his great works of the lives of the people concerned chiefly with the ragged urchins of the streets—fine, vigorous and true.

In 1648 Murillo married and soon after gave up his early, realistic "cold" (*frio*) manner and adopted his second "warm" (*calido*) style, remarkable for his increase of color, though at the loss of realism. About 1657 the artist entered upon his famous third style called "*El Vaporoso*"—in which his paintings are characterized by a luminous vapor. This third style is frankly founded on the imagination, and the Spanish Realism is abandoned. It is the most personal and characteristic stage of Murillo's art and is marked by great freedom of handling, combined with an enriched color sense.

In 1665, on the death of Philip IV his successor, Charles II, named Murillo his court-painter; and in vain endeavored to induce him to take up his residence at Madrid but Murillo had wrought his art in Seville—Seville was his home, his love—and from Seville he refused to depart. Once only he left Seville—to go to his death blow. In 1681, in his sixty-fourth year, at the urgent call of the Capuchins of Cadiz, he set out for that city to paint the altar-piece and other works for that convent. The altar-piece was nearly finished when Murillo fell from the high scaffolding and received such severe internal injuries that he died soon afterward—and thus ended the great century of Spanish painting.

1. JEUNE FILLE AU PANIER



JACOB VAN RUISDAEL: A Cabin in a Hill

DUTCH PAINTING

DURING the seventeenth century in Holland there was a great awakening and a realization of an era of intense artistic activity. Holland suddenly found herself freed from the domination of Spain and the jurisdiction of the Roman Catholic Church and since her painters no longer needed to apply their talent to religious themes, their art was permitted to develop naturally. This new freedom gave unlimited scope to the Dutch genius for genre and landscape painting—art based upon observation and accurate transcription of the visible world—and never did a country's art reflect its civilization more accurately than did Dutch painting of the seventeenth century. Jacob van Ruisdael, one of the most noted landscape painters of this school, is represented in this collection by one of his exquisite little landscapes.

With the passing of the Little Masters of the seventeenth century, Dutch painting declined. It became imitative and insipid and the nineteenth century was under way before an actual awakening took place. Again this development was essentially national in character, rooted in the heritage of the Dutch landscape and domestic life. The new Hague school, counting among its members; Joseph Israels, the brothers Maris, Weissenbruch, Bosboom and Mauve, rediscovered the vitality of contemporary themes. To their intimate knowledge of the Dutch scene, these artists added the teachings of the Barbizon school and thus although modern Dutch art is largely Parisian by training these painters have developed a subtlety of color and of utterance wholly apart.



JACOBUS MARIS: Old Delft

JACOB VAN RUISDAEL (1628-1682)

JACOB VAN RUISDAEL was born at Haarlem. He was the son and pupil of Izack van Ruisdael, and also studied under his uncle Solomon van Ruisdael. In 1648 he joined the Guild of St. Luke at Haarlem, and in 1659 obtained the rights of citizenship at Amsterdam. Many of his landscapes represent views in the environs of Haarlem and about Bentheim.

In the work of van Ruisdael the placid charm of the Dutch country is revealed. He brought to Dutch landscape painting a solemn dignity; a high poetic power; and a rich sense of color.

2. A CABIN IN A HILL

JOOST VAN GEEL (1631-1698)

JOOST VAN GEEL was born at Rotterdam in 1631. He was a pupil of Gabriel Metsu whose polished style he imitated so exactly that it is not always easy to distinguish their works. He also painted marines and seaports which are highly finished and very exquisitely colored.

3. A DUTCH INTERIOR

JOHANNES BOSBOOM (1817-1891)

JOHANNES BOSBOOM was born at The Hague. He studied under Philippus Jacobus Van Bree. Bosboom was a master-painter of interiors, employing a breadth of handling and glorious color to depict the mood of daylight playing within church and house that places him among the immortals. His art yields the haunting spirit of the place. Bosboom's water-colors are as great as his oils.

4. CHURCH IN HAGUE

JOSEPH ISRAELS (1824-1911)

JOSEPH ISRAELS, one of the leading exponents of the Dutch School, was born in Groningen. He studied at Amsterdam in the Academy under Pieneman, and in the studio of Kruseman; and later in Paris under Picot and Henri Scheffer. The art of Joseph Israels reflects little of the methods of his instructors; and while there is in it a suggestion of Rembrandt, and something of the feeling of Millet, his expression is absolutely individual. He is a painter of the people and their emotions.

5. DAVID AND SAUL



ANTON MAUVE: In the Pasture

JACOBUS MARIS (1837-1899)

JACOBUS MARIS was born at The Hague. He was the eldest of three brothers all of whom won wide repute as painters. After being trained by his father, who was an artist, he went to Antwerp to the Academy, and from there to Paris in 1865 to the studio of Edouard Hebert. Maris first exhibited at the Salon in 1865. His earlier works were figure paintings but soon afterwards he devoted himself to landscape work. He mastered the movements of clouds, their lights and shadows, and aerial manoeuvre, and their mystery. Maris won great fame from his landscapes—in oil and water colors—rising at times to high flights of achievement, vigorous in handling and breadth of conception. He was among the first of the new century men to recapture what Vermeer and Ruisdael had long before appreciated—the peculiar quality of Dutch light, both indoors and out. He discovered color in both light and shade and through color grasped form, carrying on the national tradition with modern means.

6. HARBOR OF AMSTERDAM

7. OLD DELFT

ANTON MAUVE (1838-1888)

ANTON MAUVE was born at Zaandam. He was a pupil of Van Os. His subtle vision caught the glamour of the grey greens, the silver and pale blue of Holland with a rare and exquisite sensing; and his swift brush uttered the subtleties in oil and water-color with as rare power. Mauve was above all a lyrical poet.

8. IN THE PASTURE

ALBERT NEUHUYS (1844-1914)

ALBERT NEUHUYS was born in Utrecht. He was the pupil of Gijsbertus Craeyvanger and of the Antwerp Academy. His art concerns itself with the deep emotions of man; even in his landscapes the scene is but the accompaniment of some human moral. He also painted a number of fine Dutch Interiors.

9. FLIRTATION



NARCISO VIRGLIO DIAZ : Wood Interior

FRENCH PAINTING

DURING the fifteenth century French art followed a course very similar to that of Flanders—an art of realism as distinguished from the idealistic art of the Italians. Art in France came under Italian domination during the reign of Francis I who summoned many eminent southern masters to Fountainbleau — among them Leonardo, Del Sarto and Benvenuto Cellini.

The seventeenth century saw France become even more classical under Louis XIII and more especially Louis XIV. With the death of Louis XIV, however, French life assumed a lightness and gaiety more in keeping with the French temperament, and the change in morals and modes was at once reflected in the art of the country. At the beginning of the eighteenth century a reaction against frivolity was expressed and classic austerity returned. The ideal of the time was “form is everything, color nothing.”

Painting in France in the nineteenth century, however, branched into important new channels. The keynote of the period was the development of individual style and the interpretation of reality in nature, in contrast to the academic standards of absolute beauty of proportion, line and composition, based on the principles of classical sculpture and certain phases of Italian art. The emphasis was placed on light and color, rather than on form and the artists, instead of employing the grand historical or mythological themes of the past, selected their subjects from contemporary life and landscapes. The Englishmen, Constable and Bonington, with their free broadly painted landscapes, strongly influenced the early Romantic School and the Barbizon movement, and the open-air method of landscape painting was adopted.

The break with Romance in favor of Realism came with Courbet and with the group centering about Manet and Monet. The latter started the modern movement in earnest with the study of light as it actually appears. Their experiments resulted in a new style, Impressionism. Scientific studies in light and color, together with the precedents of such widely differing artists as Turner and Constable, strongly influenced the Impressionists. Their chief concern was the study of light and atmospheric color out-of-doors. It is, however, diffi-



JULES DUPRÉ: 'The Frog Pool'

cult to speak of schools in this period. Men were grouped together more by community of interest than by identity of training. Many painters exhibited in the Impressionists shows, whose work was dissimilar, but who united with the Impressionists in aiming at realism through unfettered vision. In drawing, the expression of movement and character was the delight of the artist instead of the anatomical accuracy which had been its sole aim during the past century. In numerous ways the twentieth century is one of reaction in favor of specialized attention to abstract aesthetic problems.



CHARLES EMILE JACQUE: Mountain with Sheep

JEAN BAPTISTE JOSEPH PATER (1695-1736)

JEAN BAPTISTE JOSEPH PATER was born in 1695. He was the son of a wood carver. At the age of about fifteen he became a pupil of Watteau, the great French Master. He left the studio of his teacher at the age of twenty-two and began to make a mark for himself. Choosing for his subjects the Amorous Conversations and "Fêtes Galantes" of his master, he closely imitated his style. Rarely leaving his studio and with the dread of want before his eyes, he painted for livelihood. Living alone he worked unceasingly for an ever-increasing host of patrons. In 1827, Pater came into vogue and was received into the Academy. He died in his fortieth year, broken down by incessant work, alone and without a friend near him. Much of his work is painted with such rare skill that it passes for the art of Watteau.

10. FÊTE CHAMPETRE

GEORGES MICHEL (1763-1843)

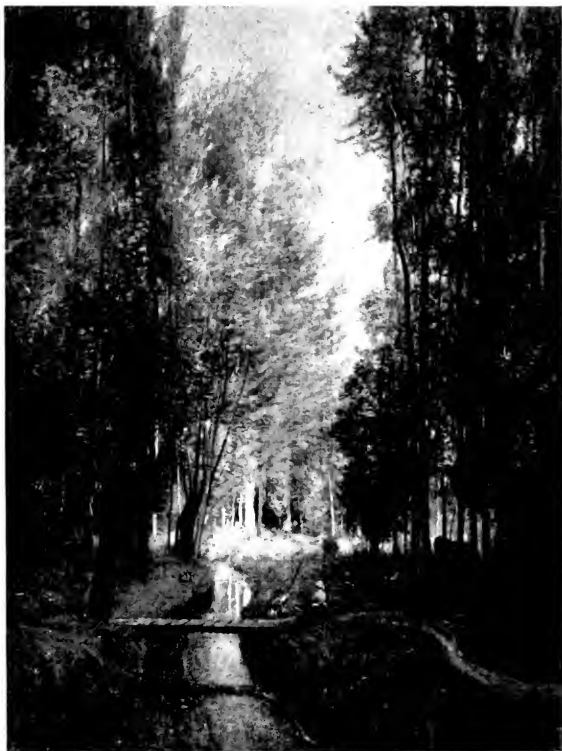
GEORGES MICHEL was the first of the Frenchmen to paint in the Forest of Fontainebleau. He had made many trips to England where he saw much of Constable's work; and he was largely concerned in the diffusion of this art amongst the men of Barbizon. In a rugged fashion he essayed to utter landscape as he saw it.

11. HARBOR SCENE

ALEXANDER GABRIEL DESCAMPS (1803-1860)

ALEXANDER GABRIEL DESCAMPS, one of the leading painters of the Romantic movement, was born in Paris. He lived his childhood in Picardy amidst the children of the peasants and came back to Paris in his youth where he studied painting under Bouchod and then under Abel de Pujol. Descamps at first chose to paint the life of the people and animals but after wandering over Switzerland and Italy and down the Levant he came to that brilliant color wherein the East did as much for him as Morocco had done for Delacroix. Orientalism was a part of the Romantic movement and Descamps made the subject his own with a fine sense of color.

12. KIOSQUE



CHARLES FRANÇOIS DAUBIGNY: Valmondois

NARCISO VIRGILIO DIAZ DE LA PENA (1809-1860)

DIAZ was born at Bordeaux in 1809, of Spanish parents. He was one of those artists who gave celebrity to the village of Barbizon, in the forest of Fontainebleau. Anything served him as a pretext for bringing to light his marvelous aptitude as a colorist. He rendered with equal facility the enchantments of the landscape flooded with sunshine, and the deep forest in luminous twilight, or nymphs with flesh of exquisite tone; and dazzled the eye with all the seductions of a grand colorist.

13. WOOD INTERIOR

14. FLOWERS

JULES DUPRÉ (1812-1889)

JULES DUPRÉ was born at Nantes in 1812. He was one of the mighty little legion that redeemed French art from the lifelessness of classicism and made it human and supreme. Dupré was always the student of nature, who carried his book and his palette into the fields and forests, and who taught himself to walk with art and literature side by side. In 1831 he contrived to find his way before the public as a painter. On capital earned by painting china and clock-faces, he went to Paris where the great dead spoke to him at the Louvre out of the canvases of Hobbema, of Ruysdael, and Constable. In the "Salon" of 1831 he showed five landscapes so full of nature, so strong in style and direct in impressions, that they commanded immediate attention. Fortune was more kind to him than she commonly is to genius. The Duke of Orleans, the greatest art connoisseur of the day, found him out, and so he was successfully launched. Patronage grew. Not only was he able to aid himself, but he was also happy in the ability to reach out his hand to his brother geniuses.

Dupré preferred nature in her sombre moods, and was forever picturing gathering clouds, sunbursts, dark shadows, swaying trees, wind-whipped waters and the silence after the storm. Yet, beneath the rough aspects of nature Dupré saw the majestic strength, mass and harmony of the forests, the bulk and volume of the oaks, the great ledges of moss-covered rock, the vast aerial envelope.

15. THE FROG POOL



CLAUDE MONET: The Coast Guard

CHARLES EMILE JACQUE (1813-1894)

CHARLES EMILE JACQUE was born in Paris. Early in life he entered a lawyer's office where he copied lithographs for diversion. Later he enlisted as a soldier and for five years he served his country and made drawings which he sold for a franc apiece. In 1836 Jacque went to England and there he worked for the wood-engravers. Returning to France two years later he assisted in the illustration of several important works and began to do work as an etcher. It was not until 1845, however, that he began working in oils as a painter of rustic subjects—mostly from the sheepfolds and poultry yards. He was the neighbor of Rousseau and Millet at Barbizon and is recognized as an important member of the group of painters included under the term "The Barbizon School." His canvases are painted with power, solid handling of the color, play of light and shade, and vigor of draftsmanship. Jacque shares with Troyon the chief honors of animal painting in France. Many of his most important pictures are owned in the United States.

16. LANDSCAPE WITH SHEEP

17. MOUNTAIN WITH SHEEP

CHARLES FRANÇOIS DAUBIGNY (1817-1878)

CHARLES FRANÇOIS DAUBIGNY was born and died in Paris. He was the son of Edme François Daubigny, under whose tuition he painted boxes, clock cases, and other articles of commerce. At the age of 18 he visited Italy, and on his return to France in the following year he entered the studio of Paul Delaroche. Besides being a painter in oils, he was a distinguished etcher and his works won for him many honors.

Daubigny, was more than any other man of the Barbizon School, a painter of delightful lovable pictures. He had a singular appreciation, not only of what was lovely in itself but also of what was pictorially beautiful as well. Ugliness had no place in his domain of art, least of all as a theme for technical display. Among modern landscape painters it is doubtful if there can be found a man whose pictures have delighted a more numerous, more varied, more enthusiastic and more cultivated body of admirers than have the works of this painter of the rivers of France. Who has suggested with



LEON L'HERMITTE: The Mower

greater charm the soft springiness of the green sod to the tread of our feet? Who with greater realism the freshness of the air and the scent of the earth after a shower? Who with greater loveliness the banks of the Seine and Oise with their slender trees and overhanging bushes reflected in the placid waters beneath?

18. VALMONDOIS

MARIE ROSA BONHEUR (1822-1899)

MARIE ROSA BONHEUR was born at Bordeaux. She was the pupil of her father, Raymond B. Bonheur. At the age of four years she commenced to show a passion for drawing. She began by copying in the Louvre, and afterwards made studies and sketches near Paris. Rosa Bonheur made her debut at the Paris Salon of 1841, to which she sent two small pictures of sheep, goats, and rabbits. In 1853 she exhibited her masterpiece "The Horse Fair" which is at present in the Metropolitan Museum of Art in New York. Rosa Bonheur painted animals with unusual skill and her work won for her many honors and awards.

19. DEER

JOHANN BARTHOLD JONGKIND (1819-1891)

JOHANN BARTHOLD JONGKIND was born in Latdrop, near Rotterdam, but lived his life in France. He studied under Scheffont and Isabey. At the Salon of 1852 he won a first class medal, and was thereafter steadily rejected. He lived a life of bitter neglect and penury, producing water-colors of a strong glitter, selling a few works here and there at a wretched price, and crushed by want and utter misery he died at Isere in 1891, alone, deserted, forgotten. Yet, throughout these years he was striving to break up and set upon the paper the vibrating rays of sun's light; to master the gleam of reflections; and to catch and utter the changing colors created upon the same objects by the light at different hours of the day. His art deeply impressed two young Frenchmen—Manet and Monet. Monet called him "Le Grand Peintre." Towards the end of his life, Jongkind found the fullness of his powers in his paintings of France, in which luminous atmosphere is his chief concern.

20. MOONLIGHT

CLAUDE MONET (1840-1926)

CLAUDE MONET was born in Paris. He was the son of a rich merchant and when, at an early age, he revealed artistic gifts he was hotly discouraged by his parents who sent him traveling abroad. He made friends with Boudin who encouraged him to enter the studio of Gleyre, where he met Renoir and Sisley, who joined him later on. He also studied in the Louvre.

Monet began his art career by painting figures. Later he went to landscape—working first in the manner of Corot, then of Courbet—and to sea-pieces with boats in harbor. He was then classed among the Realists.

In 1869 he became intimate with Manet, Cezanne and Degas and this group, together with his two comrades of the Gleyre studio, received its name—the Impressionists—from the title of one of his pictures, "Impression, Rising Sun." He worked in France and in England, in Holland and in Venice; painted a number of landscapes, the motifs of which were identical, and varied by the diversity of lighting effects and atmosphere which he analyzed according to the different hours of the day. Haystacks, Poplars, Nymphs, the Thames, Water-Lilies, and the Cathedrals were his favorite subjects for these lyrical poems.

Monet, contributing to the development of art by his radical treatment of light and color, was the first Impressionist. His canvases had no black or brown shadows but were entirely of clear color and high in key. In order to give to composite colors the brilliance of tone which is lost by mixing the pigment, he developed a new technique. He analyzed a shade into its simple elements, which he laid clear on the canvas, placing little strokes of color close beside each other, on the theory that the observer standing at a little distance would perceive a mixed color, as vibrant and brilliant as its elements. The purity of this unmixed color keeps the whole work fresh and brilliant. Thus, in his canvases, Monet achieved remarkable effects in luminosity and in rhythmic orchestration of color.

21. THE COAST GUARD

LEON L'HERMITTE (1844-)

LEON L'HERMITTE was born at Mont-Saint-Père. He was one of the "Plein Air Realists" who gave their art to the life of the peasants, painted in the open air. L'Hermitte gave his laborers dignity, but at the same time he presented the reality of his reapers and husbandmen. He later employed something of the broken-color touch in his impressions of the pastoral life.

22. THE MOWER



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GIOVANNI SEGANTINI: Springtime in the Alps

ITALIAN SCHOOL

GIOVANNI SEGANTINI (1858-1899)

BORN at Arco in the Southern Tyrol, where Italy and Germany meet, Segantini's first impressions were of the mountains. As a child he knew bitter poverty and as a young lad he was forced to go to work as a laborer on a farm. He first studied under Tettatamanzi in Milan but his extreme poverty made it necessary for him to withdraw to the mountains where he gave his whole strength to the rendering of the life of the peasant.

Beginning life as a swineherd, living in the mountains off from the highway of the world, Segantini evolved a vibrant color-sense and a large and spiritual aim. He has uttered the life of the humble with poetic intensity. In Segantini, as in Millet, we find the true, simple, unaffected peasant, sincere and compelling in the communion of his art. Segantini, the supreme genius of Italy of modern times, has been acclaimed as one of the greatest painters of the age.

23. SPRINGTIME IN THE ALPS



ADOLPHE SCHREYER: A La Fontaine

GERMAN SCHOOL

ADOLPH VON MENZEL (1815-1905)

ADOLPH VON MENZEL was born at Breslau in 1815. He came rapidly to fame as a great draughtsman. His illustrations to the "History of Frederick the Great" are famous. In 1845 he went to a display of paintings by Constable in Berlin. He left that display a painter — something had awakened in him. Thenceforth he painted small pictures that are redolent of the land that bred him—luminous, masterly, compelling. His senses were stirred by material facts; he rarely felt the thrill of life as a great mystery but his canvases show von Menzel a greatly gifted man.

24. MEISSONIER'S STUDIO

25. NACH DEM DINER

ADOLPHE SCHREYER (1828-1899)

THERE is no suggestion of the German in the art of Schreyer, yet it was in that most German of cities, Frankfort-on-Main, that he was born. He was fortunate in coming of a family of wealth and distinction, in consequence of which he was permitted from his youth an independence of movement and study which liberated him from the then restricted influence of his native art. He traveled much, and painted as he went. In 1855 he went to the Crimea, and he then began producing those battle scenes which gave him his first fame. Wanderings in Algiers and along the North African coast into Asia-Minor, resulted in those pictures of Arab life which are so popular, while visits to the estates of his family and his friends in Wallachia provided him with another of his familiar classes of subjects. Schreyer was a resident of Paris, but he divided his time between that city and his estate Kromberg, near Frankfort, where he lived surrounded by horses and hounds, practising his art with an energy that advancing years were unable to impair. He was invested with the Order of Leopold in 1869; received the appointment of court-painter to the Duke of Mecklenburg in 1862; was a member of the Academi-

ies of Antwerp and Rotterdam; and received first-class medals at all the important European expositions between 1863 and 1876.

26. A LA FONTAINE

MEYER VON BREMEN (1828-1886)

MEYER VON BREMEN was born at Bremen in 1828. He was a member of the Amsterdam Academy, and the Order of Leopold. He was awarded medals at Berlin and at Philadelphia. Von Bremen was a pupil of the Dusseldorf School under Sohn and Schadow. He at first essayed historical and religious subjects, but afterwards devoted himself to genre subjects which have made him popular in Europe and America. Nearly all of his paintings are of children so in Germany he was known as *Kinder-Mayer*. The paintings of this artist are so well known and their place is so well established that nothing need be said of them, because they appeal to all hearts and fix themselves in all memories.

27. BLIND MAN'S BLUFF

KARL KRONBERGER (1841 —)

KARL KRONBERGER was born at Freystadt, Upper Austria in 1841. He studied at the Munich Academy under Anschutz and Hiltensperger. Kronberger is noted as a genre painter. Many of his pictures are in America.

28. BAVARIAN LOGGER

HUGO KAUFFMANN (1844 —)

HUGO KAUFFMANN was born in Hamburg in 1844. He was the son of Herman Kauffmann who also was a painter. He was the pupil of the Stadel Institute, Frankfort, under Jacob Becker and Zwenger; and he also studied for a short time in Dusseldorf. Kauffmann lived at Kronberg in the Taunus from 1863-71 during which period he spent one and a half years in Paris and then settled in Munich. He is noted as a genre painter.

29. HIS BEST CUSTOMER

ALFRED VON WIERUSZ KOWALSKI

ALFRED VON WIERUSZ KOWALSKI was born at Warsaw, Poland during the nineteenth century. He is noted as a history and genre painter. He was a pupil of the Warsaw, Dresden and Munich Academies and at the latter he studied under Alex Wagner and Joseph Brondt. He was awarded a medal of the second class at Munich in 1883. Many of his paintings are owned in England and America.

30. MERRY RIDE



TOBY EDWARD ROSENTHAL: Seine Madonna

AMERICAN PAINTING

DURING the eighteenth century American art was influenced almost entirely by the English portrait school but a more cosmopolitan trend appeared in the nineteenth century as the United States was less isolated and was becoming a power in world affairs, and thus new vistas opened up. At this time Germany, where the literary and romantic tradition prevailed, attracted many young painters. Dusseldorf and Munich were the centers. These young artists introduced into America a basic principle—that brushwork was the foundation of painting. J. Frank Currier, who is represented here by a superb still life, was one of those who were drawn to Munich.

The most powerful outside influence upon American art in the last century, as upon art everywhere, has been French. Here the influence was varied as France itself was divided artistically. The men of the Barbizon school aimed at the truth in nature—the truth of their own personal vision unhampered by the classical or conventional point of view. George Inness and William Morris Hunt, finding this philosophy helpful, carried it back to America. From the fashionable Academicians the young American artists learned accuracy and draughtsmanship, but it remained for the Impressionists to point the way to greater breadth of vision and freedom of technique.

Painting in America has passed through waves of foreign fashion and each country has had its influence and now the American painters, like the American sculptors, are giving expression to what we as a nation care for in the arts. The rank of American painters has been firmly established for many years, both in the quality of their work and in the number. Thus, the American School is now at the top of the profession with sole exception of the French.

J. FRANK CURRIER (1843-1909)

J. FRANK CURRIER was born in Boston, Massachusetts. In 1868 he went to Europe, studying in Antwerp for a year and a half and in Munich for nearly thirty years where he was a pupil of the Academy of Fine Arts. He was the leader of the American Colony in Munich, which included Chase and Duveneck. He was a member of the Boston Art Club.

31. STILL LIFE



Tony Edward Rosenthal: The Cardinal's Portrait

TOBY EDWARD ROSENTHAL (1848-1917)

TOBY EDWARD ROSENTHAL was born in New Haven, Connecticut in 1848. He studied in San Francisco under a Spanish painter in 1861 and after that at the Royal Academy in Munich under Raupp, and then again at the Royal Academy for seven years under Piloty. He maintained a studio in Munich and rarely exhibited in America. He revisited San Francisco in 1871 and 1872 and painted several portraits. He was awarded a medal in Philadelphia in 1876 and a medal of the second class in Munich in 1883.

32. THE CARDINAL'S PORTRAIT

33. SEINE MADONNA

JOHN HENRY TWACHTMAN (1853-1902)

TWACHTMAN was born in Cincinnati, Ohio. He was the pupil of the Cincinnati School of Design under Frank Duveneck, with whom he later went to Venice. In 1876 he went to Munich, working for two years under Loefftz, and later he studied at the Academie Julian in Paris under Boulanger and Lefebvre.

However, his art was more nearly allied to that of Whistler and the French Impressionists than to the other schools. It is like that of Whistler in that it closely parallels, in point of view, the interpretive painting of the Orient. Twachtman was one of the first American painters to show in his work the influence of "impressionism." Like the great men of this school in France he sought the abstract, the ideal in nature, without losing sight, however, of the essential reality of nature. His personal and highly spiritualized impressions of nature are breathed upon his sympathetic canvases with exquisite delicacy. He lived close to the soil on his Connecticut farm, and was well acquainted with the moods of the changing days and seasons. He knew them so intimately that when he came to paint them, he painted not separate trees and brooks and paths, but the essence of the whole scene as he absorbed it into his observing, sensitive spirit.

Twachtman painted many types of landscapes using various techniques but he seems to have been particularly fond of snow scenes, of which "Brush House" in this collection is typical. Nature here is quiescent but not dead; in the scene there is both peace and promise. Like all of Twachtman's pic-



JOHN HENRY TWATCHMAN: Mother and Child

tures, it is marked by feeling for grace, for tonal variations and for subtle analysis of color.

Twachtman was one of the original members of the group of artists known as the "Ten American Painters" which numbered Metcalf; Hassam; Reid; Weir; Dewing; Simmons; and after the untimely death of Twachtman, Chase was included. These men carried on Twachtman's work.

- 34. BRUSH HOUSE
- 35. MOTHER AND CHILD

ALICE SCHILLE

ALICE SCHILLE was born in Columbus, Ohio. She studied at the Columbus Art School; The Art Students' League of New York; the New York School of Art under Chase and Cox; and in Paris under Prinnet, Collin, Courtois and at the Colarossi Academy. She has received the following awards; Corcoran prize, Water Color Club, 1908; New York Woman's Art Club, 1908 and 1909; gold medal for water colors, Panama Pacific International Exposition, San Francisco, 1915; Philadelphia water color prize, Pennsylvania Academy of the Fine Arts, 1915; first prize, Columbus Art League, 1919; Stevens prize, Columbus Art League, 1920. Alice Schille is represented in many of the leading Art Galleries in America.

- 36. SCRUB TREES
- 37. GIRL WITH PARROT

MISCELLANEOUS ARTISTS

BAKHUYSEN*

- 38. THE WOODCUTTERS

CHRIS JORGENSEN*

- 39. CATHEDRAL SPIRES

KEVER*

- 40. DUTCH FARM HOUSE

RASCHEN*

- 41. OLD MAN'S HEAD

WUNSCH*

- 42. ON THE LOOKOUT

*No Biographical Data Available.



PRINCE PAUL TROUBETZKOY: Bust of Segantini

BRONZES

ANTOINE LOUIS BARYE (1795-1875)

ANTOINE LOUIS BARYE, the French Sculptor, distinguished mainly for his bronze statues of animals and animal groups, was born in Paris in 1795. He was first an engraver and metal worker. His famous bronze of a lion struggling with a snake secured for him the Cross of the Legion of Honor.

43. DEER

44. WALKING TIGER

45. WALKING LION

PRINCE PAUL TROUBETZKOY (1866 —)

PRINCE PAUL TROUBETZKOY was born at Lake Intra, Lake Maggiore, Italy, February 16, 1866. He studied in Italy, Russia and France. Troubetzkoy is permanently represented in many leading art galleries of America and Europe.

Prince Troubetzkoy's artistic instincts manifested themselves at the conspicuously early age of six. Sculpture attracted him most and he began modeling in soft bread and later in wax, his subjects being the heads of dogs and other domestic pets. His first appearance was in 1886, at the Palazzo di Brera when he exhibited the figure of a horse, which, despite its freedom of execution, was well received. Although his broad impressionistic style aroused a certain amount of opposition among official circles, he had, from the very beginning, warm partisans. Though he meanwhile sent work to the various current Italian exhibitions, it was not until 1894 when his "Indian Scout" was awarded the gold medal in Rome that he achieved what may be called substantial public recognition. He was awarded the grand prize at the Exposition Universelle in Paris, 1900. He then became a figure of international importance in the art world, and it was no little satisfaction to realize that the period of probation was at least definitely passed. In 1901, after overcoming the most formidable difficulties, he found himself the winner of a competition for the heroic equestrian statue of Alexander III. This was a great honor as the competition had been declared open to the world.

Prince Troubetzkoy is fond of drawing and painting as well as of sculpture. He devotes not a little of his time to these

other forms of art, having executed in oils a delightful portrait of his wife, and various crayon sketches of distinct merit.

Troubetzkoy has been a Chevalier of the Legion of Honor since 1900. He is also a member of the National Society of Beaux-Arts, and the International Society of Sculptors, Painters and Gravers of London, and of other associations important in the art world. He however, refuses to wear any of the insignia of official approbation about his person, and seldom uses his own family title, preferring to remain on terms of absolute equality with those with whom he finds himself in contact.

46. BUST OF THE PAINTER GIOVANNI SEGANTINI

47. SASCYEDE DOGS

ARTHUR PUTNAM

ARTHUR PUTNAM was born about 51 years ago in Missouri. His family were cultivated professional people; but Putnam, when still young, became discontented with their life and joined the crew of a Mississippi River boat, living for some time the rough life of the barges and the wharves. He gave this up, when the family moved to Omaha where he met Gutzon Borglum, who was later to be a sculptor of importance.

Borglum moved West. Putnam followed. Though not yet twenty years old, he took up a claim in California, and established a ranch. The rough life suited him perfectly. Putnam and Borglum were near each other; and the former went to work with Borglum, helping him both on the ranch and in the studio. Putnam, however, has never felt that he was much influenced artistically by that contact, though he himself had also begun to paint and model, working hard at it whenever he had spare time.

The first marked interest in animal sculpture that Putnam recalls came when he went to Chicago and saw Kemmy's lions. He spent six months there doing some work for Kemmy and getting his first really fundamental instruction. Shortly after his return to California, he found himself so seriously impoverished that he had to go to San Francisco to look for a position. All that he could find was laborer's work around the slaughter-houses. It was a fortunate accident that drove him to this work; for Putnam considers that his constant di-

rect experience with animals gave him his most valuable training.

His next step, modeling ornaments for the Lincoln Terra Cotta Works, supplemented this experience by giving him an opportunity to work straight in plastic form but he finally gave up everything and attempted to live on his productions as an artist. He had definitely concentrated now on animal sculpture, and was spending hours at the zoo, observing and sketching.

The painter, Piazzoni, was interested in Putnam about this time, and they had the same studio together in Rome for five years beginning 1905. The long association with Piazzoni is considered the greatest artistic influence in Putnam's life.

From San Francisco to Rome was a long distance for the impecunious young Californian. With what hardships he made the voyage may be imagined. In Rome he was an artist among artists—yet, he had never been an art student. Neither previously, nor in Rome, nor in Paris, nor afterwards did Arthur Putnam receive any regular course of art instruction. He learned his art by working at it.

In Rome Putnam worked producing things like any other artist. From Rome he came to Paris where he exhibited, and by degrees won recognition in a limited circle of artists who could understand the masterly strength of his animal interpretations. French artists recognized his genius and secured his plaster casts a place of honor in the Salon. Later, Arthur Putnam returned to San Francisco with his plaster casts and won a medal at the Panama Pacific International Exposition. Later Putnam returned to Paris to superintend the casting in bronze of practically all of his best works. In Paris those bronzes received a master's ovation in 1923 at the great Art Exhibition of the Chancellor of the Legion of Honor.

48. PANTHER

49. PANTHER

WILLIAM H. HARRISON
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